

**COURSE DATA****Data Subject**

Code	33422
Name	Cinematographic scriptwriting
Cycle	Grade
ECTS Credits	4.5
Academic year	2020 - 2021

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	First term
1407 - Degree in Multimedia Engineering	School of Engineering	4	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	12 - Processes of audiovisual creation, production and direction	Obligatory
1407 - Degree in Multimedia Engineering	19 - Optatividad	Optional

Coordination

Name	Department
CABRERA GARCIA-OCHOA, YOLANDA	340 - Language Theory and Communication Sciences

SUMMARY

The main objective of this module is the acquisition of the basic knowledge and techniques of film script writing. In this sense, the students will acquire the most common tools in the writing of film scripts and will face the problems associated with the development of film projects. Bearing in mind that each script has specific rules and challenges, we will analyze each of the draft scripts that the student will consider taking forward.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

They are not needed but a high level of oral and written Spanish is recommended due to the practical nature of the subject .

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and the processes from the conception of a project until it is put into practice. This knowledge will bring about the development of the ability and skills to plan and manage human resources, budgets and technical means, including all the processes involved in audiovisual direction and management in the different fields:
 - cinematographic & videographic production,
 - single- and multiple-camera TV productions
 - radiophonic, discographic and other sound production,
 - photographic production, as well as other creative processes in the field of still images in general, paying special attention to its development in digital environments,
 - production of multimedia narratives and contents and interactive materials
- Knowledge and applications of the different stages of audiovisual production and broadcasting techniques and processes, both in the cinema and in television, video and multimedia from the viewpoint of the mise-en-scène from the initial idea to the finished product. This will lead to the ability to create and direct the whole mise-en-scène of audiovisual cinematographic, videographic or televisual productions, directing actors and following the script, work plan or storyboard.
- Knowledge and applications of the different mechanisms and elements of scriptwriting in different formats, technologies and production supports. It also includes theoretical and practical knowledge of the analyses, sistematisation and codification of iconic contents and audiovisual information in different supports and technologies. The ability to create texts, script outlines or scripts fluidly in the fields of cinematographic, televisual, videographic, radiophonic or multimedia fiction.



- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- The ability to apply creation techniques and processes and technical or human resources necessary for the integral production design of an audiovisual work from scenographic elements and the brand image to the graphic marketing product.
- Creativity: the ability to take expressive and thematic risks involving availability and audiovisual timeframes, by applying personal solutions and viewpoints in the development of the projects.

LEARNING OUTCOMES

Knowledge and application of different mechanisms and elements of the script construction.

Ability to conceive a filmic idea creatively.

Ability to plan, develop and transform the idea into a screenplay.

Ability to write fluently texts, rundowns or dashes in the field of film fiction.

DESCRIPTION OF CONTENTS

1. Introduction.

The concept of literary script. Narrating with pictures, narrating with words. The concept of verisimilitude.

2. Mechanisms of narrative

The plot. The dramatic structure. Time and space. The characters. The point of view.

3. Cinematographic genres

4. The creative process

Search for the idea. Thematic premises and hypothesis

The characters. Typology and transformation character arc.

Formalization processes. The story line. The synopsis. The step outline. The treatment. The dialogs

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Computer classroom practice	45,00	100
Development of individual work	27,00	0
Study and independent work	20,00	0
Preparation of practical classes and problem	20,00	0
TOTAL	112,00	

TEACHING METHODOLOGY

The classes will be theoretical-practical and will include the detailed description of the aspects of the syllabus as well as the corresponding exemplification with the different texts available to the students. The functioning of the class will be established from the formation of working groups.

EVALUATION

Participation in the activities and discussion topics proposed in class Practical work: elaboration of a film script by groups.

Oral presentations of the work in class.

REFERENCES**Basic**

- CAMPBELL, J. El héroe de las mil caras. Mèxic: Fondo de Cultura Económica, 1993.
- CARRIÈRE, J. C.; BONITZER, P. Práctica del guión cinematográfico. Barcelona: Paidós, 1991. Col·lecció de guions originals de Hollywood Scripts, Avant-scène du Cinéma i Plot Imagen.
- CHION, M. Cómo se escribe un guión. Edición definitiva. Madrid: Cátedra, 2009.
- COMPARATO, D. El guió. Barcelona: Generalitat de Catalunya / Universitat Autònoma de Barcelona, 1989.
- DIEZ PUERTAS, E. Narrativa fílmica. Madrid: Fundamentos, 2006.
- FELDMAN, S. Guión argumental, guión documental. Barcelona: Gedisa, 1990.
- FIELD, S. El libro del guión. Madrid: Plot, 2004.
- FIELD, S. El manual del guionista. Madrid: Plot, 2005.
- RAMOS, J.; MARIMÓN, J. Diccionario del guión audiovisual. Barcelona: Océano, 2002.
- RIAMBAU, E.; TORREIRO, M. Sobre el guió. Barcelona: Festival de Cinema de Barcelona, 1989.
- SÁNCHEZ-ESCALONILLA, A. Estrategias de guión cinematográfico. Barcelona: Ariel, 2004.
- SEGER, L. Cómo crear personajes inolvidables. Barcelona: Paidós, 2000.
- SEGER, L. Cómo convertir un buen guión en un guión excelente. Madrid: Rialp, 2004.
- SEGER, L. El arte de la adaptación. Madrid: Rialp, 2004.



TRUDY, J. Anatomía del guión. Barcelona: Alba, 2009.

VALE, E. Técnicas del guión para cine y televisión. Barcelona: Gedisa, 1993.

VANOYE, F. Guiones modelo y modelos de guión. Barcelona: Paidós, 1996

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID LEARNING MODE (BLENDED)

1. Contents

1. Introduction The concept of literary script. Narrate with images, narrate with words. The verisimilitude.

2. Mechanisms of narration: The arguments in the cinema. The dramatic structure. Time and space. The characterization of the characters. The point of view.

3. Cinematographic genres: explanation of genres.

4. The creative process: The search for ideas. Thematic premises and hypotheses

The characters. Thematic premises and hypotheses.

The characters. Typologies and arcs of transformation. The processes of formalization.

The story line. The step, the treatment and the dialogues.

2. Workload and teaching schedule

Pràctiques grupals 35

Elaboració de treballs individuals 37



Estudi i treball autònom 20

Preparació de classes pràctiques i de problemes 20

112

3. Methodology

Asynchronous teaching Publication of materials in the virtual classroom

Proposal of activities by virtual classroom

Asynchronous videoconferencing BBC

Video tutorials by video conference

Forum in the Virtual Classroom

Recording of videos explaining the proposed practices and theoretical contents.

4. Assessment

Participation in the activities and discussion topics proposed in class Practical work: elaboration of a film script by groups.

Oral presentations of the work by recording videos or BBC sessions.

5. Bibliography

CAMPBELL, J. El héroe de las mil caras. Mèxic: Fondo de Cultura Económica, 1993.

CARRIÈRE, J. C.; BONITZER, P. Práctica del guión cinematográfico. Barcelona: Paidós, 1991.

Col·lecció de guions originals de Hollywood Scripts, Avant-scène du Cinéma i Plot Imagen.



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- CHION, M. Cómo se escribe un guión. Edición definitiva. Madrid: Cátedra, 2009.
- COMPARATO, D. El guió. Barcelona: Generalitat de Catalunya / Universitat Autònoma de Barcelona, 1989.
- DIEZ PUERTAS, E. Narrativa fílmica. Madrid: Fundamentos, 2006.
- FELDMAN, S. Guión argumental, guión documental. Barcelona: Gedisa, 1990.
- FIELD, S. El libro del guió. Madrid: Plot, 2004.
- FIELD, S. El manual del guionista. Madrid: Plot, 2005.
- RAMOS, J.; MARIMÓN, J. Diccionario del guió audiovisual. Barcelona: Océano, 2002.
- RIAMBAU, E.; TORREIRO, M. Sobre el guió. Barcelona: Festival de Cinema de Barcelona, 1989.
- SÁNCHEZ-ESCALONILLA, A. Estrategias de guió cinematográfico. Barcelona: Ariel, 2004.
- SEGER, L. Cómo crear personajes inolvidables. Barcelona: Paidós, 2000.
- SEGER, L. Cómo convertir un buen guió en un guió excelente. Madrid: Rialp, 2004.
- SEGER, L. El arte de la adaptación. Madrid: Rialp, 2004.
- TRUDY, J. Anatomía del guió. Barcelona: Alba, 2009.
- VALE, E. Técnicas del guió para cine y televisión. Barcelona: Gedisa, 1993.
- VANOYE, F. Guiones modelo y modelos de guió. Barcelona: Paidós, 1996
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